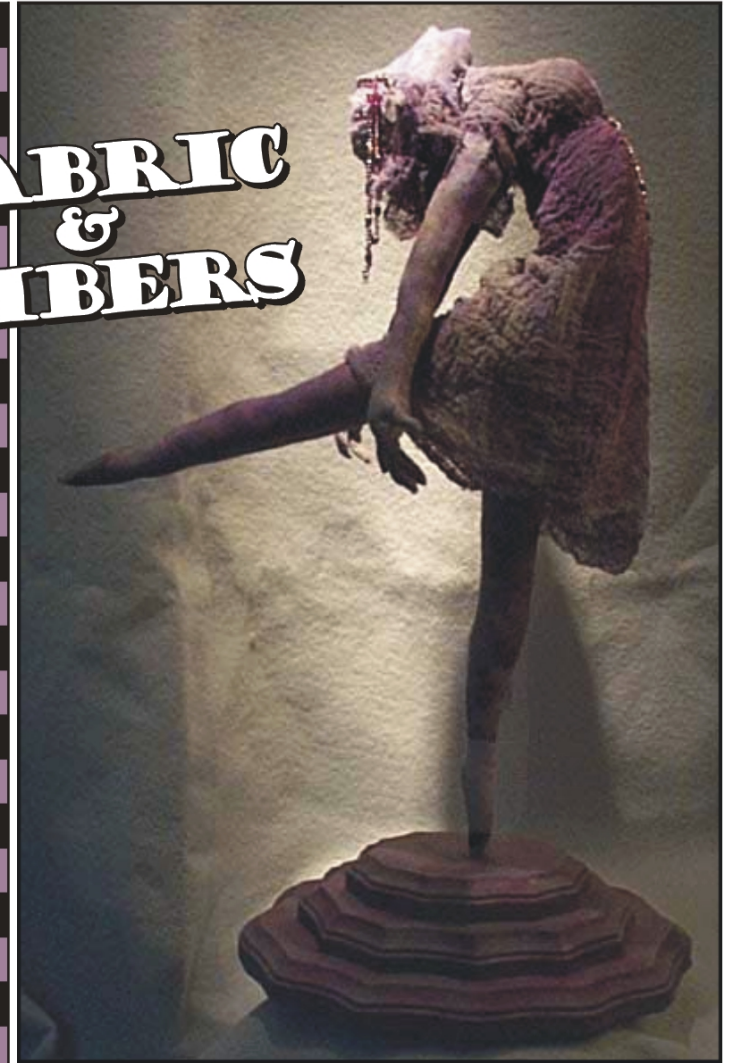


ART DOLLZ :The Zine 04

A QUARTERLY PRINT ZINE DEDICATED TO NON-TRADITIONAL ART DOLLS OF ALL MEDIA

FABRIC & FIBERS



ART DOLLZ :The Zine

Francie Horton
PO Box 904
Snyder, TX 79550

francie@artdollzthezine.com
<http://www.artdollzthezine.com>

The Editor's Page

Summer is upon us and with it the picnics, pool parties, and camping trips! I know most of you will be out soaking up the sun (with proper sun protection, of course!) but maybe we can tempt you into spending a little time inside creating. We have tons of projects for you in this issue. And you don't even have to know how to sew for most of them! You could even get those kiddos fired up about art dolls.

This issue introduces the new creative team. Be sure to check out their bios, their projects, and their websites. They are as full of inspiration as it gets. I'm extremely lucky to have them. Another change that comes with this issue is that the links just got too darn big for the zine.

They are now included on the website. Just go to <http://www.artdollzthezine.com> and look for the links button over to your left.

And now, one last thing... I have gotten fabulous mail art in the past. That has slacked off and my mailman is so sad. To that end, I'm running a contest. Anyone to send doll-related mail art before August 1st will be entered into a drawing for the beaded doll featured in this month's kit review. All envelopes will be mixed up and one drawn. So get in that studio and create some art to cheer the postal system along the way.

And have a fantastic summer!



Francie

Guest Artists in this issue include:

Norma Cruz-Soulet

<http://www.picturetrail.com/flartist33076>

Lynn Dewart

<http://www.lynndewart.com>

Anita Edmonds

Linda Farrelly

Denise Giardullo

Barbara Green

Akua Lezli Hope

<http://www.artfarm.com>

Jane Houck

Sandy Marcil

Michelle Munzone

Megan Noel

<http://www.megannoel.com>

Kathryn Olmstead

BetsyEve Orlando

Margot Robartes

Beth Robinson

<http://www.genkigirl.org>

Jan Williams

Stamp Credits

Corner Graphics

"In Step With"

Legs stamp by Vickie Enkoff

<http://www.vickieenkoff.com>

"Hands On Project"

Hand stamp by Sunday International

<http://www.sundayint.com>

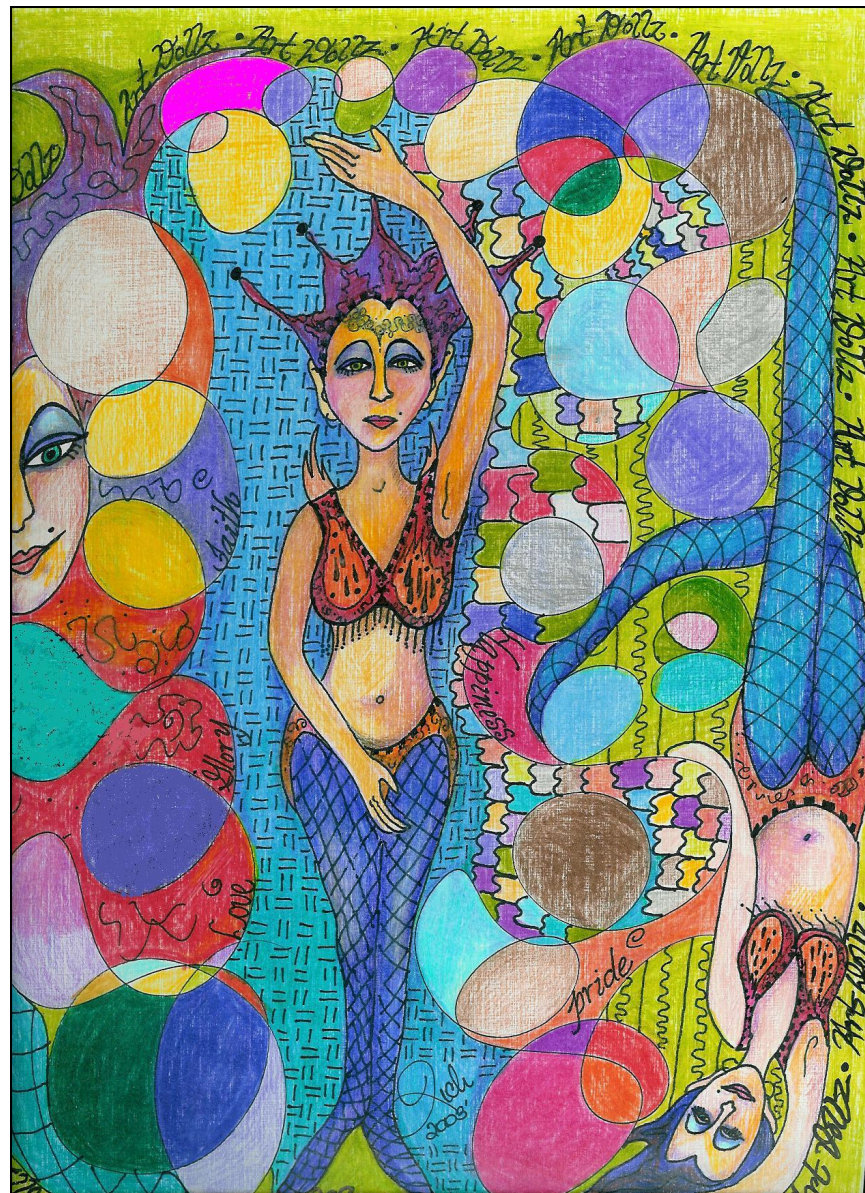
"Heads Up Review"

Doll head stamp by Fusion Art Stamps

<http://www.fusionartstamps.com>

It is Art Dollz' policy not to publish artists' email addresses. However, if you would like to contact an artist please send an email to france@artdollzthezine.com

"Mermaids" by Rhonda Rich



BEHIND THE CURTAIN

I am very proud to present to you the creative team of Art Dollz. These are the people who write the articles, test the products, tweak the layout, help manage the online group...whew! You get the idea. Give 'em a big hand!

I graduated from San Jose State University with a BFA in Sculpture and an MFA in painting. While in school I taught drawing for two years, was the Art Department Photographer for one year and was the secretary for a Multi cultural task force for the school of the arts and humanities. I did shows at least once a year and was awarded "Artist of the year" in 1988. After graduating I made mixed media jewelry and sold it wherever I could. I spent one year operating an Art gallery in the Bay area and then went to work as a Social Services provider where I created and directed an after school arts and crafts program which I directed for five years. Today I live in sunny Southern California where I continue to paint and create as much as I can. Some of my work can be seen at <http://www.artpropensity.com> and I can be contacted by email at patricia@artpropensity.com



Patricia Anders



Kristy Christopherson

Kristy Christopherson is the owner of Time To Stamp. She has been an avid paper artist for the past 9 years. In her spare time she enjoys collage, eraser carving, rubber stamping, fabric dyeing and creating just about anything. She is also a wife and mother to two beautiful children-Aidan and Gillian. <http://www.timetostamp.com>

I have been a professional artist for twenty years, making dolls fourteen of those. My art education came from Thomas More College fine art department and the theater. I received my BA in Fine Art and Theater Arts in 1984. Spent a number of years as a painter doing a variety of things, murals, commissions etc. Doll making became my medium of choice for me. Actually I happened into making dolls quite by accident. A friend of mine wanted something to use in her practice as a clinical counselor during her therapy sessions. She employed inner child therapy as an important part of her work. Traditionally teddy bears are used as a representation of the inner child. For my friend's birthday, I made her an inner child portrait doll out of cloth. Little Lizzy was born again. My friend just loved her and began ordering one for each of her clients. This experience was great fun and taught me a lot.



Cody Goodie

Since that time I have moved into more unusual subjects. I have always been fascinated by human rituals. In doing research and reading on the history of dolls, I discovered many cultures used dolls as ritual tools for everything from healing to keeping away bad spirits. This inspired me so much I began creating dolls that could be used as talismans and healing tools. As an example, I created a series of dolls called the keepers. One doll is called the keeper of pain. This doll symbolizes a magical being with the power to take away pain.

My dolls are made out of whatever strikes my fancy and can produce the look and feel that I want. I am not beyond using anything I can find that would be the right accessory or decoration to finish my dolls. Natural stones, crystals, feathers, beads, charms or a number of other things are used in my creative process. Using such materials as wood, polymer clay, model magic and anything else are fair game in constructing my works of art. Now I don't view my pieces as dolls but, more sculptural. Personally I think that when you take the intention of the art from plaything to something which moves you or causes you to become emotionally attached it no longer can be called a doll, but sculpture. But, I still never lose sight of my humble beginnings with that very first rag doll.

I have been teaching professionally for the past six years enjoying the process every step of the way. My teaching has

taking me to We Folk of Cloth, Artistic Figures In Cloth and a variety of smaller workshops just to name a few. My art pieces can be found at Seventh Street Gifts in Newport Kentucky, Urban Eden Cincinnati Ohio and the Essex Art Studios in Cincinnati, Ohio locally and in many private collections around the country. <http://www.codysfiberart.com>

A devoted father of two and husband (of one)... [wait, that's too boring] A survivalist by nature, Ken spends most of his time in a nearby forest pretending to be Tarzan. Occasionally he'll tear himself away and do a few things on the computer to contribute to the zine. [no, that won't do - he's no survivalist - he hardly ever goes outside] A thirty-something man trying hard to stay young, whose only jungle is in the bedroom. Helloooo Jane! [yeah, this is more accurate] Ken has had no formal training in design or art, but he knows what he likes. Chocolate ice cream is one of those things. See, the talent just hangs like an aura around this man.



Ken Horton



Marie Otero

As one of Francie's "helpers", I have been asked to tell you a bit about myself. As many of you know, I am a bit of a "Lost Aussie", living in North Carolina, quite far away from my heart home, which is in Perth, Western Australia. I am not a professionally trained artist; it was out of sheer circumstance that a couple of years ago, whilst tucked away in Houston, that I somehow gained possession of my husband's watercolour paints and started playing with them as an antidote to boredom. And that as they say...was the start of it all!!

While my art adventures may have begun in a more "traditional" sense, I have thrived on experimenting with all the art toys and tools that we have at our disposal today. I love mixing media, both old and new, and love exploring textures and using images with bold and bright colors.... definitely going where no "wo"man would usually go. I love playing with paper, clay, creating things out of the unexpected - including Art Dolls.

Along my brief journey I have met and made many wonderful friends in the art world. I hope to count you all among them and look forward to helping Francie in continuing her stellar efforts with ArtDollz Zine

<http://www.lostaussie.com>
<http://www.picturetrail.com/paperartzi>

Writing and drawing since her childhood along the banks of the Great Lakes and Niagara River, with patient and entertaining grandmothers.

Susan Reynolds traces a fascination with colors and textures to sewing and gardening. As years go by she's explored two and three dimensional arts, and through them Susan has continued to feel a connection to the elements of nature and to reflect this in her work.

Now focusing on mixed media, Susan balances playing with paper, fiber, beads, glass, wire and random castoffs with more mainstream water media work.

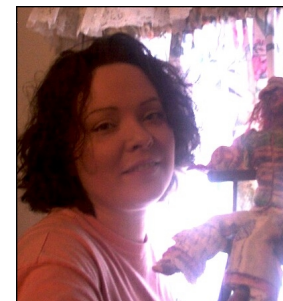
Mother of four, nana of one, keeper of cats and juggler of hats, she lives with her long suffering and non-artist husband in the VA hills just outside Washington DC.

Find Susan's work at these and other purveyors of fine art and crafts:

<http://www.susanreynolds.com>
<http://www.cafepress.com/artgiftgallery>
<http://silencespeaks.net/portal/user.php?id.11>



Susan Reynolds



My name is Rhonda Rich, the new illustrator for Art Dollz Zine. I have been married to a lovely man named Roger for fifteen years. We have three children together. I enjoy many hobbies which include art dolls, painting, crochet, fiber (handmade paper), collage, altered books, sculpting with clay, and reading. In the past I have worked as a muralist and painted in many private homes. Painting murals has given me the opportunity to share my work with others. The ability to help other people to think "out of the box" was a cherished part of my work.

Becoming involved with the creation of dolls only in the last few years, I have found in me a whole new level of creativity that is most welcome in my art. Working with dolls I find pure bliss and private pleasure with my own creations. Dolls have a funny way of becoming on their own, with some assistance from the doll artist. I love this medium of the doll; it has brought me much joy.

Looking forward to sharing more of my work in the future with all the Art Dollz readers. This is a great opportunity and I am excited to be a part. <http://www.lisasheaven.com/fineartmansion/id13.htm>

I am entirely self-taught as a fine artist, and attended a community college in Illinois for graphic arts training. In 1980 I moved from Illinois to California, to be a "serious artist", and began a career of production art and graphics. In 1983, an artist friend suggested we try Sculpey; I had always wanted to sculpt, but could never quite get the hang of earthen clay - polymer clay was a dream come true! I began to make dolls and figures, and in 1999 Nan Roche's book "The New Clay" introduced me to the many other things that can be done with poly clay.

In addition to claywork, I work with gourds, creating jewelry, spirit gourds and beaded bowls and figures in the Huichol style. My graphics work consists of websites, desktop publishing, and computer and traditional illustration for educational institutes and books.

My artwork has won awards for illustration and sculpture, with pieces in galleries on both coasts. To date I have worked primarily in clay, but am now learning to do cloth dolls, which I think will quickly become a favorite technique!

I have just started teaching dollmaking thru private lessons and online. I belong to Doll Street Dreamers, the Greater Los Angeles Polymer Clay Guild and the San Diego Polymer Clay Guild.
<http://www.pacificnet.net/~rhaiven/>



Dawn Schiller



Andrea Scholes

Andrea Scholes is our wonderful moderator for the online group <http://groups.yahoo.com/group/artdollz>. She not only keeps everyone in line, she introduces new and interesting topics to discuss every week. She's always happy to answer questions, too. She and her husband Brian own a full service glass studio. We specialize in custom designed stained and sandblasted glass. They also make lovely jewelry, fused glass bowls, candleholders, boxes, and kaleidoscopes. Check out her site at <http://www.scholesstudios.com> and remember to pop into the group and tell her "Hi!".

Hi, I am your new information specialist!!! I have asked Francie to give me a name because it took me a year to name one of my businesses.

I have loved dolls since I was a child. Having a mom who is an avid doll collector and paper doll artist (old school glamour type) has taught me to appreciate all dolls. When I was in afternoon Kindergarten for a half day, the other half would be spent at the Goodwill. This was in 1964 and the Goodwill was full of great stuff! I was taught which dolls were porcelain, which were composition and which were hard plastic. When the doors to the G.W. as-is would open, since I was so small I would go under the legs of all the Antique Dealers and pick out the good dolls, to make my momma proud!!! I have always loved the handmade fabric dolls the most. I have a small collection of folk dolls from other countries that I love. The uniqueness of them and the intricacy of the sewing have always fascinated me.

I am 45, I have been married forever (28 years), and I have 4 sons Joshua 27, Forrest 26, Tyson 24, and Gabriel 13. I have a cat named Johann Skog the Myrrh Cat, and 4 goldfish. I was born and raised in Portland and then the little town of Newberg. I owned and operated an antique shop in Dundee and sold at Antique shows. I now live on San Juan Island in Friday Harbor, WA the most beautiful place in the world. I opened a funky little gift shop in 1997 that survived on a back street for 5 years. Now I am trying to get by with a small income from the sale of my jewelry at shows and, hopefully soon, galleries in the Northwest. In my spare time I am a silversmith and a beader. I have been selling at craft fairs and art shows since 1976. The first item I ever sold at a craft show was a nylon stocking headed baby doll! I have recently enjoyed collage, assemblage, altered books and art journaling. I am not an authority or an expert on dolls and as you ask questions I will learn so much!!! I do love research, so please fire away with all your questions at askrhonda@artdollzthezine.com



Rhonda Scott

Additional team members are
Pamela Bell, Carol Eshelman, Carole Heppner, and Kimberly Sirak.

My name is Carol Strand-Siebers. I have been creative essentially my entire life. I am blessed with two very cool parents who have a variety of talents. I also grew up in the 70's, when there was a great craft renaissance and a return to handmade goods. I believe I tried nearly every art form popular during that time. My favorites were embroidery, fabric dyeing and photography. I have returned to these art forms and included some new ones as well. Beadwork, polymer clay and rubber stamping are now incorporated with all of my favorite techniques. I call myself a mixed media artist so that I can indulge all my talents, sometimes all in the same project. I am currently creating art dolls using a variety of techniques and materials. You can see more of my art on my website <http://www.SassyArtGoddess.com>
Email is Ms.Sassy@SassyArtGoddess.com



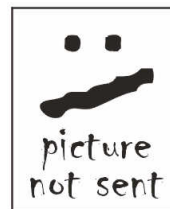
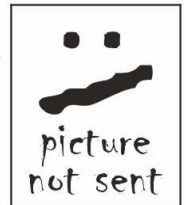
Carol Strand-Siebers



Barbara Strembicki

I've been making cloth dolls for about 4 years and began by taking classes with Julie McCullough of Magic Threads in her Lancaster, PA studio. It didn't take long for me to fall in love with doll making and become totally hooked. I'd been collecting fabric and 'stuff' for a long time as I was a quilter for many years prior to taking the class with Julie, so I had an ample supply of materials to get started with. Not that having plenty of stuff on hand stopped me from acquiring more! I learned about surface design and embellishment from Julie and later from Patti Culea in a class I took with her at the C3 '03 conference. I've recently become very interested in art dolls, dolls that would be considered 'unusual' in polite company, and also enjoy expanding my surface design horizons. I love the interplay of color and texture and enjoy creating visually stimulating fabrics to be used in dolls.
<http://www.joggles.com>

Susan AtLee Walker has been doing hand work most of her life. Under her mother's tutelage, she acquired a love of fabric, and with that as background, began concentrating on cloth sculptures. Susan eventually began adding beaded embellishments to her fabric sculptures, and this led to her exploration of beadwork. Beaded jewelry is just one of her latest undertakings. Susan's most recent endeavor, collage, combines many of her previous hand work skills. Using fabric, beads, wire, paper, and glue, Susan has created collage pieces as varied as note cards and Altered Books. Susan has sold her work in galleries, fine-arts festivals, and at a local fine-clothing store for ladies. Her work can also be seen on her website: <http://www.beadsbysuzu.com> Susan moved to the Northern Neck of VA from the Baltimore-Washington area in 1997. Before moving to Virginia, Susan taught at Gallaudet University in Washington, DC, and did graduate work in Linguistics at Gallaudet and at the University of Maryland. Susan is married and has a grown daughter, Jessica Walker Suriano, of Baltimore. When not pursuing art, Susan can be found working part-time at St. Margaret's School in Tappahannock, or on her and her husband's boat.



My name is Brenda Volpe. I teach classes at several local stores, studios, and from my home. I am a certified PMC instructor. I also love to make beaded jewelry, art dolls, journals and books, rubber stamping, collage, watercolors, and polymer clay work. I am married and live in Hilliard, Ohio with my husband Dave and my feathered child, Clancy.



Image Transfer using Lazertran Paper

Barbara Strembicki

<http://www.joggles.com>

If your goal is to transfer an image, be it a photo, magazine image, or some other original and the original image is suitable to be copied on a color laser copier, then Lazertran is your transfer medium of choice. That's a fairly broad brush statement, but this product is amazingly versatile.

The official Lazertran website, www.lazertran.com, promotes the three Lazertran products as "decal papers" which is as good a description as any. If you can run an original image through a color laser copier (Lazertran Original and Lazertran Silk) or can print an image on a color inkjet printer (Lazertran Inkjet), then you have the ability to transfer that image or "decal" to virtually any surface you can imagine. Fabric, plastic, glass, ceramics, painted surfaces, polymer clay, wood, metal, ceramic tiles... the list is virtually endless.

According to the Lazertran website Lazertran Silk "is for use with closely woven silk or satin, ribbons, metal foil, Polyclay and with 3M Photo Mount Spray onto almost any surface." Regular Lazertran "is a water slide decal paper that allows you to transfer your own full colour images onto almost any surface including, paper, canvas, fabric, wax, ceramic tiles, glass, sheet metals and foils, plaster, wood and stone. It can also be used as an etch resist and to make stamped and embossed decals and as a way to put images on vacuum forming plastic."

The website has many examples and projects using the products on various surfaces, though for the purposes of our discussion the surfaces will be limited to silk and cotton fabric and polymer clay. The Lazertran website is a wealth of information, but be warned that it can be downright overwhelming to sift through the multitude of directions and variations of those directions for using the Lazertran products.

The only major obstacle I encountered while playing with Lazertran was overcoming the prejudices of the copy center staff when they were asked to run Lazertran Original and Lazertran Silk through their color copier. I went to a national office supply chain store near my house and was told that they were not permitted to use anything other than their own paper stock in the copier. Undeterred I went to another location of the same chain and after speaking with the copy center manager was allowed to use Lazertran in their copier. There are limitations relative to the maximum temperature the copier can reach and still be safe with Lazertran. Once I

discussed those limitations with the manager his objections disappeared. My suggestion is that you bring the packaging and instructions with you to the copy center so you can educate them about the product and its safe use in their copiers.

Copying Images onto Lazertran

I began my adventure by copying some color postcards of Pre-Raphaelite paintings onto Lazertran Original and Silk. Naturally I forgot to ask the clerk to use the "mirror image" mode of the copier on the first couple of images we copied. If your image doesn't contain words or lettering, then mirroring the original isn't critical unless you absolutely do not want your final image to be the opposite of the original. Be sure to keep that in mind though if you do wish to copy



anything with words. Figure 1 and Figure 2 show the results of my postcard copies. The original postcard is on the right and the copy on Lazertran is on the left. The only real difference between the original and the Lazertran copy is that the copy has a slightly "aged" look. The colors are a bit

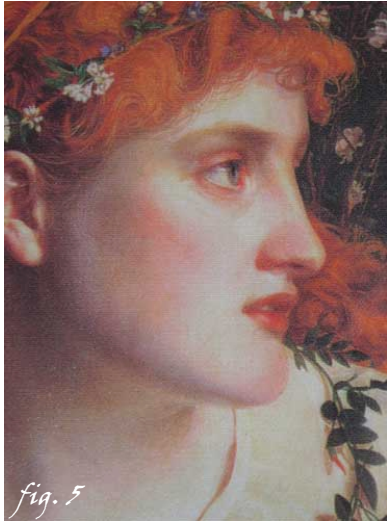
deeper and the entire image is slightly yellowed. For images of paintings I didn't feel this was a problem at all and to some degree I think it enhances the look.

The floral images were culled from a gardening book. It took all my strength to cut the first page out of the book, but I did it! Once I cut out the images I wanted to reproduce on Lazertran, I assembled and tacked them lightly on sheets of 8.5" x 11" paper. Figure 3 shows the results of my book copies. The Lazertran copy is the right with the original on the left.



Transferring Images to Cloth

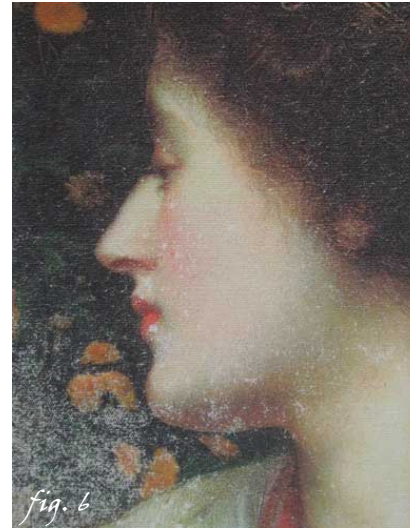
I started with Lazertran Silk and transferred it to 100% cotton. The natural characteristics of Lazertran Silk do not enable it to adhere to cotton, so before the image is ironed on it has to be sprayed with 3M Photo Mount spray. I gave my image a couple of very light coats of the Photo Mount spray and then



laid it face down onto the fabric. Using an iron set to “medium cotton” I ironed the image to the fabric... and then I ironed some more. It’s somewhat difficult to know when to stop ironing and the directions don’t define any way to quantify when you’ve ironed enough. I made very sure to get heat and pressure to the entire image before I was satisfied that I’d ironed enough. Once the image cooled I took it to the sink, filled the sink with several inches of water, and then

laid the fabric with the ironed on image in the water. You can see the water absorb into the fabric and Lazertran and it only takes a minute or two before the paper begins to separate from the fabric. One word of caution though – don’t rush the process and try to peel the paper off before it’s separated or you’ll damage the image. I took the image out of the sink and laid it on a towel to air dry. Once the fabric is dry you’re ready to use it however you choose. Figures 4 and 5 show the results of Lazertran Silk on cotton fabric. It’s not visible in the photos, but the transferred image is fairly shiny on the cotton fabric.

Because the directions for Lazertran Silk used on silk fabric require that you iron the image (using parchment paper to protect the image) once the fabric is dry, I thought I’d try it with Lazertran Silk on cotton. It wasn’t a happy experiment as the image suffered from the ironing. Which is probably why it’s not recommended! Figure 6 shows the damage which was inflicted by ironing.



ironing, which is skipped. Once you put the fabric in the water and the paper has separated from the image the fabric is taken to the ironing board, placed face down and ‘dried’ by applying slight heat from a coolish iron with no pressure to the fabric. Repeat this several times, moving the image each time, until the fabric is dry. Flip the image over, cover with a sheet of baking parchment, and iron the image through the parchment paper. Allow the paper to cool and then peel it away from the image. I wasn’t as impressed with the results on silk, but that was probably due to the inherent bumpiness of the Dupioni silk which cause the image to flake off in a lot of places. Where the image remained intact, it was shiny just as it was with Lazertran Silk on cotton fabric. Figure 7 shows my experiment with Lazertran Silk on Dupioni silk fabric.



The next logical step was to try Lazertran Silk on silk fabric. All I had on hand was Dupioni silk which as it happened caused some problems, though experimentation is the way to find this out! To apply Lazertran silk to silk fabric the same steps are followed as used with cotton fabric, with the exception of spraying the image with 3M Photo mount spray before

ironing the image through the parchment paper. Allow the paper to cool and then peel it away from the image. I wasn’t as impressed with the results on silk, but that was probably due to the inherent bumpiness of the Dupioni silk which cause the image to flake off in a lot of places. Where the image remained intact, it was shiny just as it was with Lazertran Silk on cotton fabric. Figure 7 shows my experiment with Lazertran Silk on Dupioni silk fabric.

Now that I’d played with Lazertran Silk it was time to move on to regular Lazertran. I used this version of the product on 100% cotton fabric only. The instructions don’t identify any fabrics that the regular product should not be used on, but I stuck to cotton for this experiment.

The directions for Lazertran are quite simple. Once the image is copied onto

Lazertran you simply heat your iron to cotton/wool hot, place the image face down on the fabric and iron it well until the image is totally stuck to the fabric. The directions then suggest that you wet the Lazertran paper, peel it off the image, wipe the “gum” away from the image and allow the fabric to dry. Because I don’t always read directions well, I submerged the fabric in water and allowed the paper backing to float off the image in much the same way as with Lazertran Silk. I didn’t find any “gummy” stuff to wipe off, but then again it probably floated off with the paper backing! Once the fabric has air dried you have to iron it until the image really sinks down into the fabric. I’m not sure why, neither the website or the instructions that come with the product elaborate about this requirement. Use parchment paper as with Lazertran Silk to protect the image from direct contact with the hot iron. I found that it took several attempts to really sink the image into the weave of the fabric. After each ironing I waited for the whole thing to cool off and then peeled the parchment paper off before I ironed it again. In all it probably took 3 ironings to complete this final part of the process. Figure 8 shows Lazertran on 100% cotton.



So what then is the difference between the two products aside from the names and the intended applications? The photos alone can’t tell the difference, primarily because the actual differences are quite subtle. Visually the most obvious difference between the finished products is that Lazertran Silk produces a much shinier image on either cotton or silk than Regular Lazertran does. What you don’t see from the photos is the change in the “hand” of the fabric. Both products make the fabric feel thicker and stiffer than usual, but Regular Lazertran causes a much more noticeable change in the way the fabric feels than Lazertran Silk does. Depending on your application, that may work to your advantage, or you can choose to use Lazertran Silk instead if you need less stiffness to the final piece.

Transferring Images to Polymer Clay

I was really excited about the idea of using Lazertran Silk (Regular Lazertran is not recommended) as I wanted to transfer images of flowers to clay and use it as a cabochon type head for a doll.

My original plan involved a circular piece of clay with beveled edges. I wanted to bead around the edges of the piece to hold it to the background fabric and to finish the edges much like you would any other cabochon. With that though in mind I created a circular shaped piece of clay and smoothed it to a lovely cabochon shape. What I failed to realize until it came time to transfer the image to the clay is that the beveled edges were going to be trouble!

Transferring an image from Lazertran Silk to clay is stunningly simple when the clay is totally flat. You place the Lazertran Silk image side down on the clay, burnish with a bone folder or something else that will ensure that the entire image comes into contact with the clay, and let it sit – generally for 30 to 60 minutes. The longer you leave it the better the image transfers. Once you’re ready to remove the backing paper you submerge the entire piece in water and let the paper backing float off. Carefully pat the clay dry or let it air dry. That’s it – it really is that simple. If you allow the unbaked piece of clay to sit longer, the toner from the printer really begins to sink into the clay and you can model the clay very slightly without disturbing the image.

Where I got into trouble was with the beveled edges of my cabochon. Know



ing that the Lazertran had to be in contact with the clay for the image to transfer I decided that I would make little clips around the perimeter of the clay so I could make tucks in the Lazertran paper and shape the paper around the beveled edges of the clay. The idea wasn't bad, but it was doomed to failure. No matter what I tried I wasn't able to keep the Lazertran properly in contact with the clay and each time I soaked the paper off I would see bits of the image come loose as well. The end result of two



fig. 11

attempts were cabochons where the entire image did not transfer. Figures 9 and 10 are from my failed experiments.



fig. 12

Once I decided that a flat clay surface was the way to go I got out my trusty pasta machine and created a slab of clay on the first setting. It wasn't as thick as I needed so I doubled it which gave me what I was looking for. From there it was a simple process to transfer the image, soak off the Lazertran paper backing and let the clay dry. I cut it with a

cookie cutter to give it a more interesting appearance, poked some holes in the edge so I'd have a place to stick some wire in and then baked it according to the manufacturer's directions. Figure 11 shows the baked piece and figure 12 illustrates the piece with the wire "hair" that I gave it. This piece will eventually become the face for a small beaded doll.

I enjoyed working with and trying Lazertran and know I'll use it again and again. It's so versatile and can be mixed with virtually any media which leaves the sky as the limit for how to use this product.

Art Dollz
presents
A Special Edition limited to 300 copies



Art Dollz The Carnival will be in a black and white 5.5" square format. It will also include the zine in color on an enclosed CD. It is a special edition zine that is not included in the regular subscription.

*For more information or to order please visit
<http://www.artdollzthezine.com>*

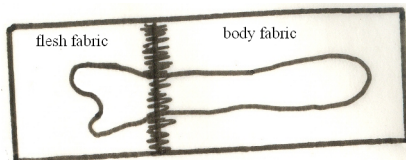


A Flying Fairy by Jane Houck

1. Cut out the pattern pieces. The face and perhaps the hands should be of a flesh-colored fabric. Because it is so small, the hands can be painted a flesh color. The remainder of the fabric is for the body suit.

If you want the hands of flesh fabric, begin by cutting a 4" x 2" square of flesh-colored fabric. Zig-zag (satin) stitch the flesh-colored fabric to the

chosen body fabric. Double the fabric, right sides together (RST), leaving the wrong side out. Be careful to line up evenly the flesh-colored fabric so that the hands will have equal balance of flesh and body suit fabric on both sides. Lay the body pattern onto the fabric combination so that the hand only lies on the chosen body suit fabric while the remainder of the body (without the head) lies on the chosen body suit fabric. Do the same for the arm. I think the illustration will show what I mean. Also lay the second leg onto the body suit fabric.

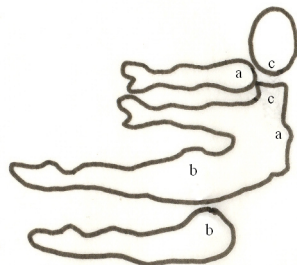


2. DRAW around the pattern pieces; DO NOT cut out yet. NOTE: the drawn line is the stitching line. With small stitches on your sewing machine, stitch around all pieces, leaving body open at neck. Cut out pieces leaving about a 1/16th to 1.8th of an inch seam

allowance. Turn fabric to right side. Determine which side of arm and which side of leg will be INSIDE, the hidden side; make a 1/2" slash on the INSIDE of larger end of both leg and arm, through which you will stuff the two. Be sure to stitch first, then cut out a head on the flesh-colored fabric also, leaving seam allowances.

3. Stuff all parts and close openings with ladder stitch or whatever is comfortable for you as none of these stitches will be seen.

4. After the body is stuffed and neck closed, sew the outside arm to body; sew the outside leg to the body as shown in the illustration. After head is stuffed well and seam closed, sew the back of the head to the neck.



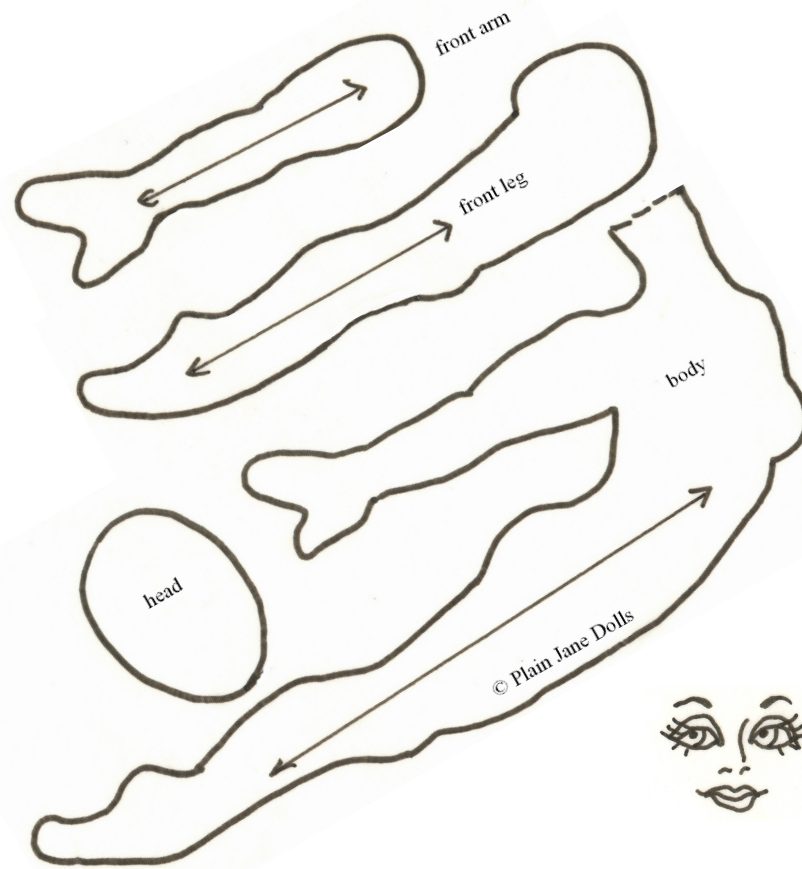
5. Draw a face on your fairy. Glue bits of mohair or yarn onto the head for hair; it doesn't take much.

6. From a thin piece of fabric, such as chiffon, silk, tulle or decorative paper, let's make the wings. Take two pieces of 25 gauge, cloth-covered wire (a light gauge wire) about 2 1/2' long and curve them about as shown. Lay the curved wire onto the thin fabric and with a narrow satin stitch, stitch the wire onto the fabric. Leave about 1/4' wire at the bottom of the wing fabric for inserting into the fairy body. Trim away the fabric close to the wire above the curve and cut or tear the bottom edge somewhat ragged. Make two small wings.



7. With your fairy in hand, use the sharp point of small scissors to make a tiny hole between the arms in the fairy body. Holding the wing-base wires between two fingers put a small amount of glue (Aleene's Tacky or Fabri-Tac) on the wires and insert them into the hole in the back of the fairy between the two arms. Wow! You have wings!

8. In fact, you have a FAIRY! You can sew a pin mechanical on her back to wear as a lapel pin or attach an invisible thread to her head to hang.





*Mia by
Beth Robinson*

While Mia is not primarily fabric, I was intrigued by Beth's use of fabric stitched over a wire armature. Very interesting and different!



Parisian Doll Plate V56

*<http://www.vickieenkoff.com>
review by Kristy Christopherson*

I was asked to review Vickie's Fantastic Parisian Doll for this issue!

I can see endless possibilities with this doll! Being the issue evolves around Fabric Dolls, I thought I would test these doll parts out on some fabric! I stamped these parts out onto some hand-dyed fabric with Lumiere Paint and they stamped beautifully! I was very happy with the way they stamped. The rubber is thick and deeply etched. These stamps are great for Paper, Fabric and Clay. In addition to the doll parts the sheet comes with a variety of words-these would be great stamped onto some metal tags and adhered to the doll as well, or even on paper tags. The finished sample I did measured 6 1/2" tall by approx 3" wide.

I give this sheet o' rubber two thumbs up!





The Mud Queen of Middle Earth



She is about 18 inches, made of a wire armature and stuffing. She is wrapped in hand dyed fabric from A&M Studios in New Zealand (Anne-Marie Berry and Margaret Young). I sculpted her face from dark brown high fire clay, added a metallic glaze and ruby red lips of glaze. I also made the donut bead around her neck and her copper shield since she is a warrior.

-Jan Williams



*More from
Jan Williams*

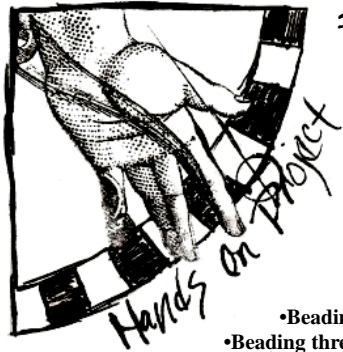
(top left)

Creathe is a Faerie doll who likes to hang out in the kitchen. She is a 12" long wire armature and a bit of stuffing and wings. She is wrapped with hand dyed cloth from A&M Studios. Her face is from a commercial mold using high fire stoneware clay with stains and glaze.



(bottom right)

This is Lovey, a 7 inch wire armature and cloth doll. The fabric used is hand dyed by A&M Studios. She hangs out around the office to remind me not to take myself too seriously.



How to Add Beaded Surface Embroidery to Stuffed Fabric Art Dolls

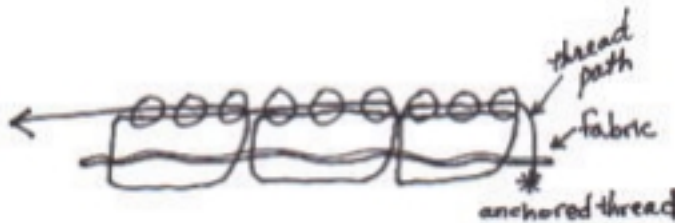
Susan AtLee Walker

Materials:

- Stuffed fabric art doll
- Size #11 seed beads
- Beading needle (size 10, 11, 12, or 13)
- Beading thread (Sylamide or size B or D Nymo to match beads) [Hint: Use thread that is darker than the beads you use. When working with black and white beads together, use grey thread.]
- Scissors

Begin by anchoring your thread in some spot that will go unnoticed, or in a place that will eventually be covered by your beadwork.

After your thread is anchored, pull needle and thread through to right side of fabric, **pick up 3 beads, go back down through fabric so that the 3 beads lie flat on the surface, come back up through fabric at the beginning of the 3 beads that were just stitched into place, pull snug, go through the 3 beads again and out, pull snug. Repeat from ** [Pull snug between steps - but not so tightly that you "warp" the way the beads lie - unless you want that look! <g>.]



Continue in this manner until you are satisfied with your work. You can control whether your beads lie in a straight line, a curve, or a circle. You can even follow a design in the fabric. Periodically, re-anchor the thread in the doll body so that all your work doesn't fall off if a small section of thread is pulled or broken. Keep in mind that you can tie off at any point (e.g., if you are finished, if you're re-anchoring, or if you run out of thread and need to start again). Tie off by knotting within the doll's body or in a place that can be hidden or covered. Cover your doll with as many or as few beads as you desire.

This article demonstrates beading with size #11 seed beads, but feel free to experiment with beads of all sizes. If your beads are large, however, you may find that you should only pick up 2 beads or even one - rather than 3 - or the beads may flop around too much. Experiment and find what works for you! And have fun! :)

joggles.com
Everything for the Cloth Doll Artist
Barbara Strembicki
8 Rosedale Road
East Greenwich, RI 02818-4735
Patterns, fabric, supplies, doll hair & eyes
Embellishments - fibers, paints & dyes and more!
E-mail: barbara@joggles.com
Website: <http://www.joggles.com>

Warning! Dangerous Curves Ahead

The beauty of the female body. It has been celebrated for years. And what better way to celebrate than in fabric? On the following pages, Linda Farrelly celebrates womanhood in the form of sheila-na-gigs. In Linda's words:

"Sheila-na-gigs are female figures found carved over doorways (and other places) in and around medieval Irish churches and some other places in Europe. Although no one knows exactly what they are or why they were put there, they are clearly a holdover from pre-Christian times. Theories as to their meaning and origins abound. I tend to see them as transformational figures, marking the entrances to sacred space. Whether physical or symbolic, these are places where we can be transformed and gain insight into areas within ourselves and the larger world that have remained hidden or unclear. Sometimes I see her as beckoning me back to the unformed void, being un-birthing back into my original state. Whatever their original purpose, sheila-na-gigs are powerful images with which to explore what it means to be female."



Issue 04

Art Dollz

Quarterly Zine

Issue 04



Sheila o' the Stars



Sheila o' the Veil



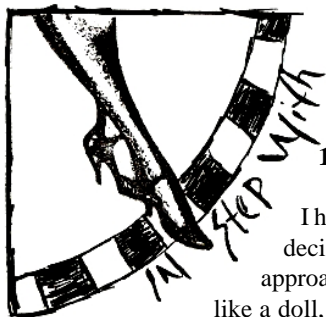
Sheila o' the Moon



Sheila o' the Shore



Sheila o' the Earth



Megan Noël
<http://www.megannoel.com>

1. How did you get started doll making?

I had been making beaded evening purses for years when I decided to make my first beaded doll. At first I sort of approached it as an evening purse that happened to be shaped like a doll, but I quickly realized how much dolls take

on lives of their own. My doll-making is the most personal of my beadwork because they dolls feel like living creatures to me. They have personalities, as they develop they influence their own creation. This is true in a way it is not true with my other creations.

2. Did anyone ever try to discourage you from being an artist?

I was not actively discouraged from creating art, but I was discouraged from getting a degree in art and pursuing it professionally. (In fact, I started a degree in geology which I did not complete. I now work in the fine arts field as a registrar, and create my own art in my free time.) My parents were textile craftsmen for a hobby, and we lived on a sheep farm. But they were also both mathematicians and thought I should do something practical. Both my twin sister and I struggled with this and with eventually finding a way to realize our creative dreams.



3. How have you seen your dolls change from when you first started?

My dolls have become much more colorful as they have progressed and I have become more open. I have also start incorporating words and found objects, layering on meaning. I have been exploring with form, taking them beyond the traditional figure form. Part of this change was driven by my desire to design dolls that did not need stands. I have created dolls that fit in boxes, live in shells, and so on. Again, I think that goes back to the idea of building another world of layers.

4. Who have been your major influences?

From a beading perspective I have been influenced the most by Robin Atkins, Cindi Powell, and Kim Turner. From the cloth-doll world I have been inspired by Barbara Chapman, Elise Peeples, Anne Mayer Hesse, and Sara Austin.

5. What about dolls? How have they influenced you?

As I said, my dolls are my most personal form of beadwork; the artwork I am known the most for, although I do other things as well. I think they have allowed me to visually articulate things I could not have said in any other way. And the fact of their creation, putting all of that time, energy, and commitment into a single small object has a meaning in itself.



"Atlantis"



6. When you work, is it a relaxed, peaceful time? Or is it more manic, with ideas bouncing off the ceiling?

Creating is a very relaxed state for me, flow-of-consciousness. It is the time I feel most at peace. As a

sort of high-strung person with a stressful job it is really important to me to have that time when I know I am doing something just for the love of it. When everything is going right I enter a very fluid state and the ideas just flow forth.

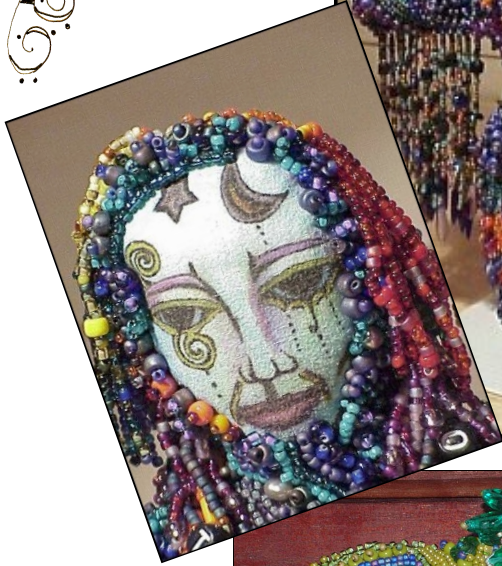
7. What inspires you?

A lot of my inspiration comes from abstract sources: mythology, legend, nature, poetry, etc. Color combinations often are suggested by images from magazines. I am most likely to be inspired across platforms; for instance, a collage inspires a doll or a piece of embroidery inspires a painting. I am also inspired by the people close to me, to create dolls for them around what is special in their lives.

Please see more of Megan's beautiful creations at her site <http://www.megannoel.com>.



"The Fool"



"Spring"



"Autumn"



*All dolls these two pages are by
Megan Noël.*

I dream of Africa...



clockwise from top left - African Queen by Denise Giardullo, African Spirit by Norma Cruz-Soulet, and Brown Diva by BetsyEve Orlando

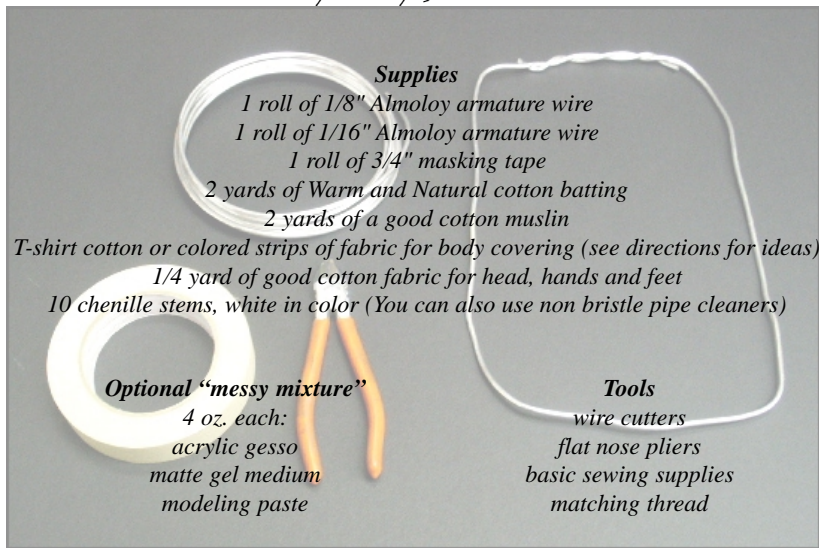
Mermaid by Kathryn Olmstead



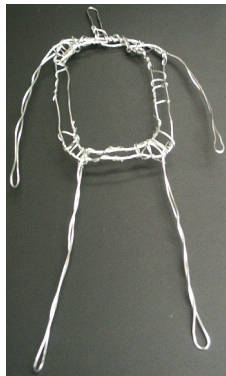
This beautiful mermaid is actually part of a fabric book that Kathryn is working on. This is a perfect example of how dolls can be used in many other areas of our art!

Wire Armature Class

by Cody Goodin

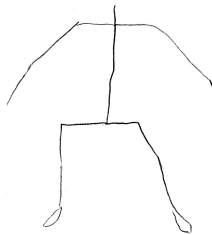


Start out by deciding the basic shape of the body. Sketch out your idea on paper first. Once you have the shape in mind you will need to cut a length of wire that will allow you to bend it into the desired shape twice if you are using thin wire or once if you are using a heavier gauge wire. I like to use armature



illus. 1

wire called Almaloy. It comes in 1/16th, 1/8th, and so on. I use the 1/8th for strength and the 1/16th for smaller areas such as fingers and feet. The basic idea is to create a stick figure out of the wire and leave about two inches or so up from the arms to create a neck of sorts. You can see how this is done in the first diagram (1). I try and estimate how big I am going to make the figure and then cut a large enough piece of wire to allow me to bend the wire into the stick figure shape all in one piece. (illustration 2) The lengths of wire you need will depend on how big your figure will be. If you are making a twelve inch high figure you will need to measure out about 35 inches of wire to be on the safe side.



illus. 2

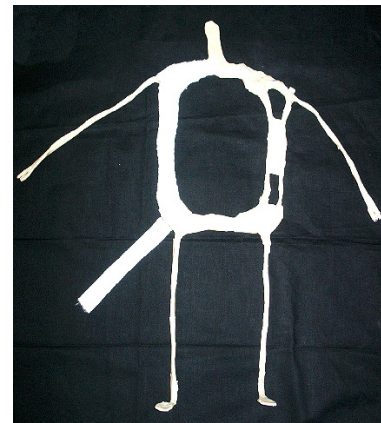
Once you have the wire figure ready you can then wrap it with the masking tape. I know this may seem like an unnecessary step but the tape provides a surface for the batting to grab onto. You will be wrapping the figure with batting to fill out the shape. I usually apply two layers of tape just to make sure the wire is completely covered. (illus. 3)

Now before we get to the batting you can prepare you figure to stand on a base by attaching a thick wire or brass rod to the leg one of the legs of the figure. Leave about an inch of the wire protruding from the bottom of the foot. This will allow you to place the wire into a pre-drilled hole in your wooden base to allow the figure to stand. You can do this to both legs if you want it to be the most stable.



illus. 3

If you do not wish to create a standing figure or a figure with legs you can omit the above step in your doll's design. That is entirely up to you. A number of students choose to create a doll that sits. You just need to make sure you bend the wire into the desired position before you start to wrap your doll.

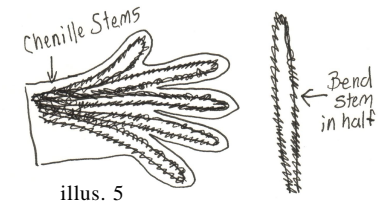


illus. 4

Next we want to create the body form. This is done by cutting the cotton batting into 24 inch long 1 inch strips. Any longer and the wrapping gets tedious. You can stuff Polyfil in between the wires as you wrap to achieve more fullness. Wrap the batting all the way around. I recommend at least two layers initially. See illustration 4. Now step back and take a look at the shape of your doll. Does it need more weight? You can vary weight or volume of the frame by adding more batting. Make sure you wrap the neck area as well. Once you are satisfied with the batting you can begin wiring the hands and feet.

Option: You can choose not to use hands or feet in the traditional sense here. Instead of using the pattern I have provided for the hands and feet you can create your own. Use old doll parts if you want. Be creative.

To make the hands bend 10 pieces of chenille stem about 12" long in half. You will use 5 per hand. Arrange the wires in a fan shape so that it resembles what a hand would look like. Place the wire for the thumb slightly lower than the others. See illustration 5 to get an idea of how to do this. You can place the hand wire assembly on one of the arms so that you have 3-4 inches of arm wire to wrap around the hand assembly. Wrap as tightly as you can. Once wrapped cover this with several layers of tape. Wrap the fingers and thumb with tape, filling out by adding more layers of tape.

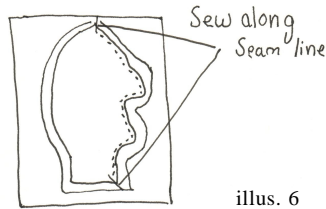


illus. 5

To make the hands and feet you can enlarge or reduce the pattern as you see fit. It is a template style pattern so just cut it out and trace around the pattern for your sewing line.

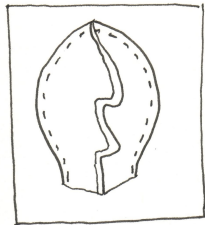
You will need to leave the end of the hand at the wrist open for turning and stuffing later. For the foot you will trace one for the right and then turn it over and trace for the left. Cut slits where the X is located. You can then turn the foot and stuff lightly until you attach it. Once you have the foot attached you can add more stuffing to make it as firm as you wish. Make sure that you cut the hole open where the tube will come out. That way it will not be obstructed.

To sew the head cut out the pattern and trace it onto doubled fabric of your choice, leaving a ¼ inch seam allowance. Sew down the front of the face seam only. (illus. 6)



illus. 6

Now open up the head piece and spread out onto another piece of the same fabric. Make sure that



illus. 7

right sides are together. Sew around the outside seam from left to right side of head. Leave the neck open for now; clip the curves and turn. (illus. 7)

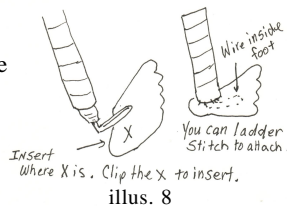
You can now stuff the head most of the way leaving the neck area a little loose so you can attach it to the body later. At this stage you can paint or needle sculpt the head. Once you have the head done put it aside until you are ready to assemble the doll.

Now you are ready to cover the doll with muslin strips.

Remember to make sure you cut them about an inch wide and 24" long. That way it isn't too tedious. But, I will warn you that this is the boring part. I would wrap the form so that you make two layers. Make sure you don't cover up the hand or foot wires just yet. You will want to attach those in the next step. Once you have your muslin layers on your doll you can now attach the hands and feet if you choose to use them.

You can do this by placing the hand pattern piece over the chenille stem hand form. Add bits of stuffing to fill out the hand form a little. Use your own judgment as to how full you want the hands to be. You can now sew the hand onto the arm using a ladder or overcast stitch.

Once you have both hands attached do the same for the feet. Fit the foot pattern over the foot wire. You will have to stuff a bit more polyfil into the foot area to make it as firm as you can. You want this area to be a bit more firm than the hand. Attach the foot at the ankle using a ladder or overcast stitch. (illus. 8)

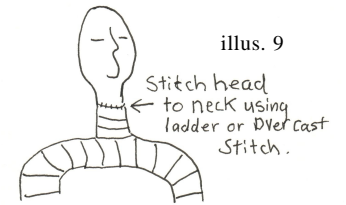


illus. 8

Before you prepare your doll for the next step you will now need to attach the head to the body. You do this by pushing the head down over the neck until you are past the upper edge of the neck enough to sew it onto the doll. Use the same stitch that you used

for the other parts. (illus 9)

One last thing you need to do at this point is to wrap a layer of muslin strip around the wrist area where you attached the hands to the arms, the ankle area where you attached the feet, and the neck where you attached the head.



illus. 9

You deserve a nice cookies and milk break. I know I am going to have one now.

Once you are ready go on to the next step you will have to decide on how to cover the body of your doll. The great thing about this doll is that you can make it as you see it. If you choose to apply paint as a color for your doll then you will need to prepare some of my miracle messy mixture. Do this by mixing together equal parts of the following: acrylic gesso, acrylic modeling paste and matte gel medium. This mixture will give you a nice firm painting surface but will be flexible enough to bounce back if poked. This helps to prevent cracking and chipping which can occur if you just use gesso alone. You will need to cover the entire doll with this mixture.

Alternatively, you can trace out a body stocking around your doll using a stretchy type of fabric and sew it to your doll for the skin covering. A third option is to wrap it with colored strips of fabric and various fibers. This is my favorite option for most of my work. That's it. Hope you give this technique a try.



Wire armature figures by Cody Goodin



Wire wrapped figures
by Cody Goodin



Wire Armature for a Simple Fabric-Wrapped Doll

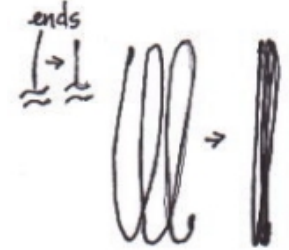
Susan AtLee Walker

Materials:

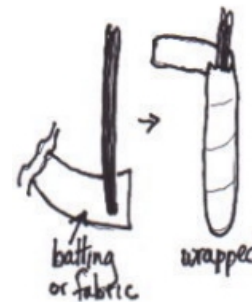
- 16 or 18 gauge wire
- Quilt batting (polyester or cotton), cut into strips
- Cotton muslin or other cotton fabric, cut or torn into strips
- Needle, thread, scissors

Cut 12" of wire and bend both ends so they won't poke through the doll later. Make three 4-inch loops, and squeeze them together. This is your armature. See Fig. 1.

Cut quilt batting into 1-inch strips. Begin at the top or bottom of the armature, and wrap the quilt batting up and down the body. See Fig. 2. You can control how "plump" or "lean" your doll will be by how much batting you use. Tack the end of the batting into place with needle and thread so it won't slip. [Tack any other areas that might slip.]

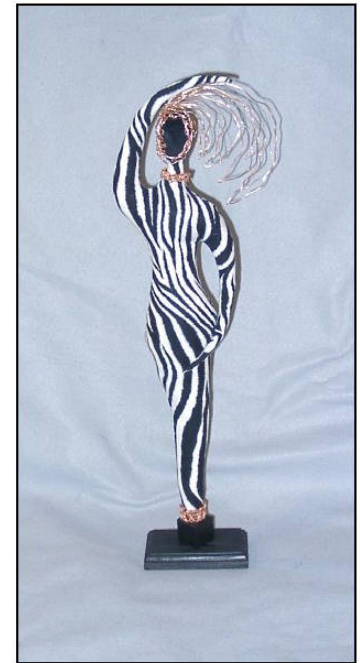


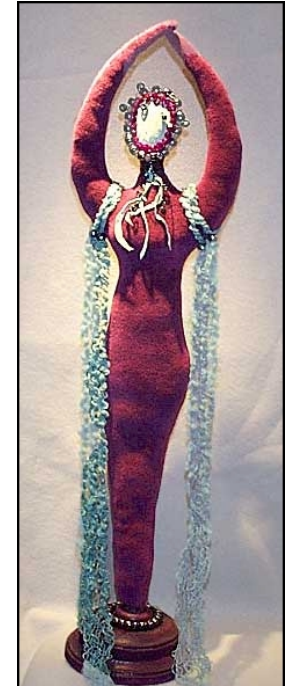
Next, cut or tear muslin or decorative fabric into 1-inch strips. Wrap the doll in the same manner as with the batting, tacking the muslin periodically. [As per Fig. 2.] [Note: By tearing your fabric into strips, you will have raw edges that can fray. This can give the doll a "wild" look. If you want a more "finished" or smooth look, you can tuck in and stitch the raw edges of fabric.]



Your doll should now look a bit like a mummy. You can embellish it with beads or other ephemera; you can re-wrap it with more decorative fabric; or you can even paint it! It also bends! Let your imagination be your guide!

Spotlight on
Barbara Green





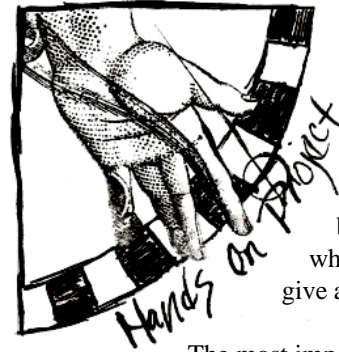


Barbara Green



clockwise from top
left - Akua Lezli
Hope, Blue
Goddess by Anita
Edmonds, Autumn
(back) by Anita
Edmonds, Autumn
(front)

The Messenger by Carol Heppner



The Messenger by Carol Heppner

This rag doll is designed for the artist who would rather glue fabric than drag out that sewing machine or try to get that huge thread through that itty bitty needle hole. Bits of white lace, floral chintz, white netting, and muslin left over from other projects give a new twist to the rag dolls of our youth.

The most important fact to remember when making these dolls is not to be concerned with measurements. The size wire you will use will help determine the height of the doll. The larger the doll, the stronger wire you will have to use. Do not worry if the arms are not the perfect length or the doll's head is too large or too small. If the design is pleasing to your eyes, then the design of the doll is perfect.

Materials used:

- Wire (The wire I used was purchased in the hardware section of Wal-Mart)
- Quick dry tacky glue (Aleene's)
- Pliers
- Wire cutters
- Muslin fabric
- Floral chintz
- White nylon netting
- Scraps of ribbon
- Tags
- Mask (optional)

I created the doll's face by cutting an 8 ½" by 11" piece of muslin and used my printer to apply Katie's face to the fabric. There are other methods and products you can use to apply photos to fabric. You do not have to use a photograph for the face. You can choose to rubber stamp a face or leave the muslin blank.

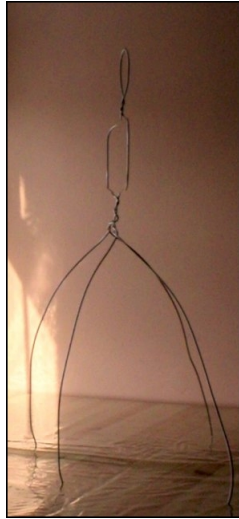
Inspirational messages are written on the tags which give the rag doll her title.

Step 1:

The wire armature is the foundation for the rag doll. Cut a large piece of wire from the roll of wire with the wire cutters. The wire is then curved in half and an oval shape is made by twisting the ends of the wire.

Step 2:

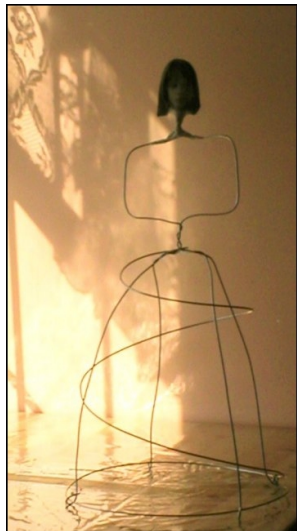
I used the pliers to shape a rectangle under the wire oval. Once again, I twisted the ends of the wire.



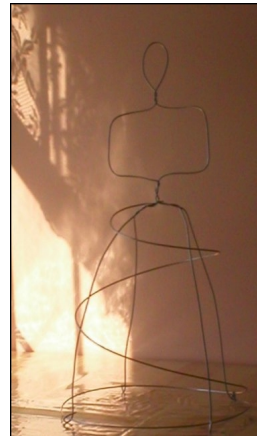
Step 3:
Cut a second piece of wire. Find the middle of the wire and twist it around the base of the rectangle. You now have four "legs" to help your doll stand. Shape the "legs" of the doll so the doll can stand on her own four legs.



Step 4:
Cut another long piece of wire. Use the pliers to create a small loop on one end of the wire. Insert one of the doll's "legs" through this loop. Make the same type of loop in the doll's leg to hold the new wire in place.



Step 5:
Bring the new wire around the base of the doll's legs creating a circle. Loop each of the doll's legs around the new wire to hold the new wire in place.



Step 6:
Curve the excess wire up the doll's body to the doll's waistline and twist the wire around the waistline to hold the wire in place.

Step 7:
Glue muslin to the front and rear of the wire to form the doll's head. Let the glue dry. Cut away the excess muslin.

Step 8:

Cut strips of muslin and glue it around the wire armature to hide the metallic color.

Step 9:

Glue the lace, netting, and chintz to the doll's armature.

Step 10:

Tear strips of muslin and continue to glue them to the wire until you are pleased with the amount of fabric you have on your doll.



Step 11:

The doll's arms are made by tearing additional strips of muslin and gluing the strips of muslin together. Place the arms on a non-stick surface to dry completely. Once the arms are dry, glue them in place on the doll's body. Let dry.



Step 12:

Decorate your doll with tags, ribbons, masks, glasses, or other items that will make your doll meaningful to you.





Esmeralda The Sherbet Fairy
by "Topsy Moon"

Esmeralda is such a delightful fairy. She is a 'One Off Fabric Art Doll Sculpture' hand crafted and embellished by Margot Robartes of 'TopsyMoon' from Oxford, New Zealand. She is Margot's 14" interpretation from the 'bones' of a design called 'Katie' from the American designer 'Sparkles 1n' Spirit'with much appreciation.

Her tag reads:

Esmeralda is a brand new working Fairy. She has just completed her diploma in 'Fairy Arts' and today is BIG... her first day on the job as a 'Sherbet Fairy' and of course it will be just wonderful. She is all ready. Yes, she has done her wing's warm ups and, yes, ALL her bows are tied. Yes, it WILL be just wonderful... if ONLY she can get her jolly wand to start. She fastens it firmly in her hand and concentrates on it ... focusing her energies SO intently...oops... her eyes begin to cross... and then ... oh YES... it FINALLY responds. 'Wooo-hooo!' With excitement fizzing inside her, she knows she is going to be a TRUE 'Sherbet Fairy' after all!



This is a doll I made for my very good friend Candy. She named her RunningBigHair. She has pictures in her purse with the fringe of things Candy has done as a doll maker. The pattern for this doll was from the book "Creative Cloth Doll Making" by Patti Medaris Culea.

Sandy Marcil



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top left and right both by
Lynn Dewart,
bottom left is Soleil Willow
by BetsyEve Orlando



Genie in a Bottle (above)
and Tatania (left)
by Michelle Munzone



WiseWoman Spirit Doll Kit by Gretchen Lima *re viewed by Brenda Volpe*

I have been a fan of Gretchen's art dolls for years and I am lucky enough to own two of them. I have the Crystal Keeper and Changing Woman. I love them!

I was at Winterfair this year and saw Gretchen. She was selling her hand made Art Dolls and also a couple of wonderful kits you could purchase. I decided to try my hand at them. WiseWoman Spirit Doll. The kit for the WiseWoman was \$35.00. I saw these dolls finished and selling for \$65.00. The other kit is for making a Totem Spirit Doll. This kit sells for \$25.00.

The WiseWoman Spirit Doll package has everything you need to complete your doll. This includes a beanbag type body which is already sewn and stuffed. This is absolutely wonderful if you aren't crazy about sewing (like me). My stuffed body is lovely shades of blue with stars on it. You also get a piece of Sculpey clay for the face, a round fabric ball for the "brain", lots of assorted fabrics, fibers, woven pieces, etc. for decorating and dressing your doll, New Zealand wool for the hair (mine is a wonderful combination of blonde, red, and lt. brown), and a generous supply of totems and trinkets for adding the finishing touches to your creation.



The package includes easy directions. My only wish for a change would be to add some instructions for how she creates the wonderful faces on her dolls. It would be helpful to have some hints on how to make the expressions. She does have a note that you can contact her if you have questions and need a little help. One nice thing about working with the Sculpey clay is that if you find that you don't like the first face you make, Sculpey can be reshaped into a different face as long as you haven't baked it yet.

I found this kit to be easy to use and I thought the finished product was delightful. I highly recommend it. Even a beginning doll artist could complete this project.

Gretchen's website is <http://www.gretchenlima.com> if you are interested in seeing some of her completed dolls. She also sells both her dolls and the kits from this site.

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Art Dollz

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Beaded Spirit Doll Kit by SassyArtGoddess reviewed by Francie Horton

If you've been taking notes you'll notice that the last few kits I have reviewed have been beaded doll kits. This is partly because bead-ers are such a generous lot (yay for freebies) and partly because I am developing an addiction. Beaded dolls are just so portable, so soothing, and so elegant when finished. I had a lot of fun with this one.

This time around I tried out SassyArtGoddess' Spirit Doll kit. According to the list the contents include a 4-6" doll form, assorted charms, a one of a kind polymer clay face, a variety of seed and accent beads and bead embroidery instructions. What it really contains is so many goodies you'll want to just fondle them for awhile before beginning your project. The doll form was made of a beautiful hand-dyed fabric, tightly stitched. The beads included four small Ziplocs of seed beads in complementary colors, one bag of complementary accent beads, another bag of accent beads in garnet, rose quartz, and amethyst (all totems for creativity), a bag of bugle beads, and a bag with four silver charms. To say I had plenty is a bit of an overstatement. I did add the silver hand charms from my personal stash. Oh, did I mention the polymer face? Mamarox's faces are so pretty. She makes them with a colored polymer clay and either Pearl Ex or Powdered Pearls.



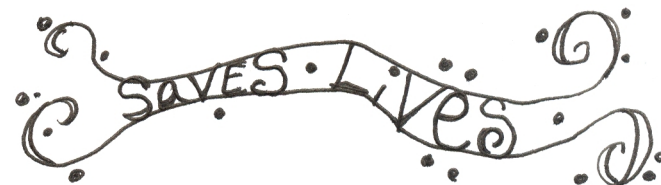
The instruction booklet covers decorating your doll body, basic fringe for arms and/or hair, beading around the face cabochon, and bead embroidery. There is also a bead embroidery and art doll resource guide included. And, as she says on the back, "Feel free to email me with any questions you might have or to share scans of your work. I love Show and Tell."

Mamarox (AKA Carol Strand-Siebers) is a fun, friendly artist in addition to being so creative. Be sure to check out her site at <http://www.SassyArtGoddess.com>



Creative Team Websites

- Patricia Anders
<http://www.artpropensity.com>
- Pamela Bell
<http://www.panacheposte.com>
- Kristy Christopherson
<http://www.timetostamp.com>
- Cody Goodin
<http://www.codysfiberart.com>
- Marie Otero
<http://www.lostaussie.com>
<http://www.picturetrail.com/paperartzi>
- Susan Reynolds
<http://www.susanreynolds.com>
<http://www.cafepress.com/artgiftgallery>
<http://silencespeaks.net/portal/user.php?id.11>
- Rhonda Rich
<http://www.lisasheaven.com/fineartmansion/id13.htm>
- Dawn Schiller
<http://www.pacificnet.net/~rhaiven/>
- Andrea Scholes
<http://www.scholesstudios.com>
- Carol Strand-Siebers
<http://www.SassyArtGoddess.com>
- Barbara Strembicki
<http://www.joggles.com>
- Susan AtLee Walker
<http://www.beadsbysuzy.com>



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